

Glass Shards

NEWSLETTER OF THE NATIONAL AMERICAN GLASS CLUB

www.glassclub.org

Founded 1933

A Non-Profit Organization

Summer 2010

Luke Jerram: *Infectious Beauty*

Heller Gallery has long been recognized for playing a seminal role in promoting contemporary sculpture that celebrates the use of glass as a fine art medium. For over twenty five years Heller has exhibited the premier international artists working in glass and has been a valuable resource for artists, museums, collectors, public institutions and studios worldwide. New York's Museum of Modern Art and Metropolitan Museum of Art have acquired works from the gallery for their collections as have The Corning Museum of Glass, The Los Angeles County Museum of Art and numerous museums abroad, including Victoria & Albert Museum, Musée des Arts Decoratifs de Louvre, and Hokkaido Museum, among others.

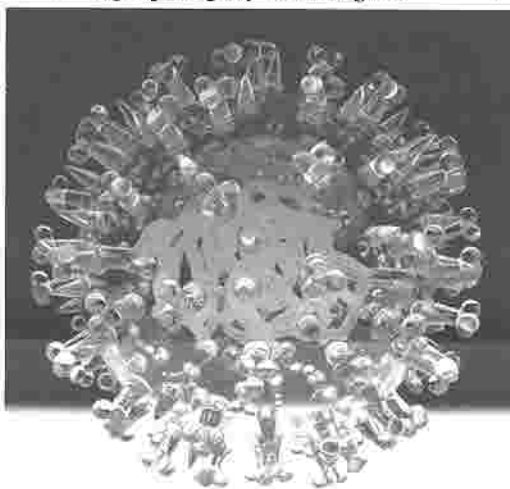
The artists who exhibit at Heller work in a broad range of styles and techniques and explore subject matter equally diverse. Some take on the material itself, testing its limits in monumental sculptures or exploring its fundamental qualities in works that play with the interactions of color, light, transparency and form. Others are more interested in delving into emotion and myth or commenting on art history and do

so in more expressive styles, casting figurative sculptures, painting on glass or composing elaborate assemblages of looping, brightly colored glass

ist reveals the fascinating tension between something that is unusually beautiful but which is also extremely dangerous and plaguing humanity.

Luke Jerram is an inventor, a researcher, an amateur scientist and a multidisciplinary artist. Currently he is a Research Fellow at the University of Southampton, England. Jerram is the recipient of numerous awards and grants and his extraordinary projects and installations have won acclaim in cities around the world.

Beginning July 7 through July 31, 2010 Carmen Spera: *Tarot Reverse Painting on Glass* will be featured. Heller Gallery 420 West 14th St. New York, NY 10014 (212) 414-4014 www.hellergallery.com



Sars

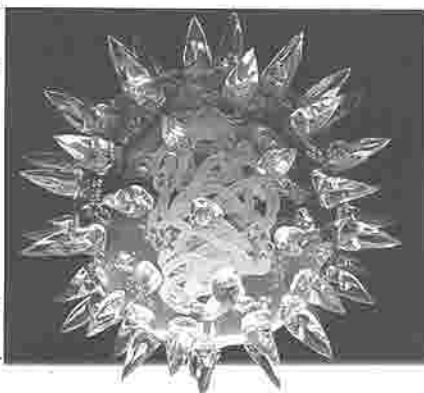
2010 2/5, glass
7 7/8 x 7 7/8 x 7 7/8 in.

tubes, objects and images.

In the Luke Jerram: *Infectious Beauty* exhibit on now to July 31, 2010, Luke Jerram's transparent glass sculptures are created to contemplate the global impact of infectious disease while exploring the edges of perception, scientific understanding and visualization of a virus.

Designed in consultation with virologist Dr. Andrew Davidson from the University of Bristol in England,

using a combination of different scientific photographs and models, the sculptures were made in collaboration with a team of specialized scientific glassblowers. Through them the art-



Untitled Future Mutation
2010 2/5, glass
7 7/8 x 7 7/8 x 7 7/8 in.



The Moon
2009, Carmen Spera
glass/mixed media
24 x 16 x 1 1/2 in.

President's Letter

Dear Friends,

Those members attending the 26th Annual NAGC Seminar in April in Greenwich, CT held jointly with the Mt. Washington & Pairpoint Glass Society in conjunction with the Westchester Glass Club Show and Sale had the opportunity to see some great glass while staying in a luxury hotel (the Greenwich Hyatt Regency) at an economy rate. We want to thank Gay Taylor and Bill Thomas for their planning, preparation and organization of the seminar activities. Gay was unfortunately unable to attend at the last minute due to her husband Barry's unscheduled emergency heart bypass surgery. However, she was able to forward the registration packages and based on her notes and methodical planning, Mary Mills and I were able to conduct the scheduled tours of the Metropolitan Museum of Art and the New-York Historical Society. We wish Barry a rapid and complete recovery from his surgery.

Although we lost many of our stalwart seminar participants from the Westchester Chapter due to their responsibilities in conducting the show, some were able to join us for the Saturday evening banquet and lecture by glass researcher and dealer Ian Simmonds. We all enjoyed the opportunities to learn and socialize, and some of our members were able to see and buy glass at this outstanding show for the first time.

Members should keep in mind that the 2011 Seminar scheduled for July 7-9 in Kansas City, KS will also be a joint affair sponsored by seven different organizations of glass collectors. For this reason the date of the Seminar is also later than usual. Ellen O'Brien has volunteered to be Seminar Liaison for this event, and I am sure she would appreciate and consider your suggestions with regard to potential speakers and possible activities available for seminar participants in the Kansas City area, as well as any other assistance you might be able to offer.

In consequence of the election

results announced at the annual meeting, NAGC now has a new Secretary, Diane Wright, and two new Directors, Judith Baker and Bruce Mitchell.

Director Kyle Husfloen was elected to a second term. I want to give special thanks to outgoing Directors Karen Petraglia and Diane Gregg for all of their hard work on behalf of the NAGC.

Trip to England

For those who were interested but were unable to join us, I want to provide a brief summary of the NAGC-sponsored trip to England May 4-12 organized by Bill Thomas. This was a first for the club, and several of the participants had such a great time they are already making plans for a return visit. Our group of 11, including David Watts, our experienced photographer and a local resident, who joined us at our hotel for the week, was able to accomplish a phenomenal number of activities.

Following our afternoon arrival from Heathrow at our comfortable hotel in the Russell Square area, we took a brief walking

and subway tour. In the evening most of the group dined at one of the excellent restaurants

nearby. The next morning we went to Spitalfields flea market and to view the glass collection at the Victoria & Albert Museum in the afternoon. Bermondsey flea market was scheduled for the following morning with various optional activities selected by the tour participants in the afternoon. David Watts and I went to the British Museum near our hotel and then on to the Museum of London in the Barbican area. On Saturday morning we departed by bus for an early

morning visit to the Portobello Road flea market (my favorite) before visiting the Red House Glass Cone and Broadfield House Glass Museum, where we were cordially welcomed by the Director and staff. After delaying the museum closing briefly

with our purchases from the gift shop, we drove on to the luxury Manor Hotel in Coventry for the night. On Sunday David gave us a brief lecture on the development of English glass, and we attended The National Glass Fair, followed by stops in Warwick and Stratford-upon-Avon before returning to our hotel in London.

Covent Garden flea market was our Monday morning activity. Afterward the group separated to pursue their respective interests. David and I returned to the V&A

to see the "Horace Walpole and Strawberry Hill" exhibit, and David gave me a walking tour of sites in Southwark rarely seen by casual visitors. Tuesday we visited the huge Kempton Antiques Market and Hampton Court. In the evening we were invited by The Glass Circle to a meeting with refreshments and a lecture by Charles Hajdamach on 20th century British glass, the topic of his new book. On our final day we had a brief bus tour of Windsor before returning to Heathrow to board our

flights home.

Participants all seemed excited about what they had seen, done

and bought and were happy they had joined the tour.

Hope all of you have a great summer with similar enjoyable activities. **Many thanks to David Watts for his photographs shown here.**

Ken Depew, President

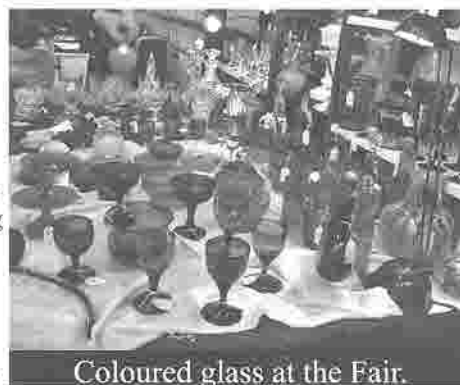
British Museum



Deblin cup from Brno, Venice late 15th century.



Red House Glass Cone, Part of Broadfield House Glass Museum.



Coloured glass at the Fair.

Glass Calendar

(Confirmation of dates and schedules advised. More information is available on our web page at www.glassclub.org)

August 6 - 8, 2010

ANTIQUÉ BOTTLE SHOW sponsored by the Findlay Antique bottle Club, Roberts Centre, Wilmington, OH. Three day event, 600 dealer tables, food, seminars, and great local antique shopping. Not to be missed! www.fohbc.com (419) 722-3184

Through October 31, 2010

THE CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY 14830. (800) 732-6845 *Tiffany Treasures: Favrite Glass from Special Collections* Tiffany's Artistic Innovations explored in exhibition of blown Favrite Glass Works. All but one of the pieces in this exhibition are from two museum collections in upstate New York: the Reifschlager Collection, which was a gift to the Rockwell Museum of Western Art in Corning in 1982, and the collection of the Herbert F. Johnson Museum of Art at Cornell University in Ithaca. The exhibition also includes a lamp that was given to The Corning Museum of Glass by donors Jay and Micki Doros. www.emog.org

August 3 - October 31, 2010

SANDWICH GLASS MUSEUM 129 Main St., Sandwich, MA (508) 888-0251 *"The Artistry of Sayuri King-hury"* The Japanese artist is featured with her beautiful blown glass. www.sandwichglassmuseum.org

Through - January 2, 2011

COOPER-HEWITT, 2 East 91st Street New York, NY 10128 (212) 849-8400 *Ted Muehling Selects: Lobmeyr Glass from the Permanent Collection* New York-based designer Ted Muehling will serve as the 10th guest curator of the 'Selects' exhibition series in the Nancy and Edwin Marks Gallery, devoted to showing the museum's permanent collection. Muehling will curate an exhibition of works drawn from the museum's recent acquisition of 160 rare examples of glass from J. & L. Lobmeyr of Vienna, Austria. The collection dates from 1835 to the present day, spanning virtually

the entire history of the firm since its founding. This addition to the permanent collection provides the unique opportunity to tell the history of glassmaking in central Europe during a 175-year period. <http://cooperhewitt.org>

Through January 2, 2011

THE CORNING MUSEUM OF GLASS, One Museum Way, Corning, NY 14830. (800) 732-6845 *Medieval Glass for Popes, Princes, and Peasants* brings together rare objects from 500AD to the Renaissance, from international collections and treasures. An unexpected variety of medieval glass vessels will be explored in an exhibition of objects for daily use and display at The Corning Museum of Glass beginning May 15, 2010 and running through January 3, 2011. The exhibition will follow the evolution of glass production over 1,000 years, from its height in the Roman Empire, through the radical social and political change of the Middle Ages when all but the simplest glassmaking techniques were forgotten, until the golden age of Venetian glassmaking during the Renaissance. cmog.org

September 11 & 12, 2010

THE SANDWICH GLASS MUSEUM will be sponsoring the 23rd Annual Cape Cod Glass Show and Sale. It will be held in the St. Theresa's Hall/Skylight Room of the Corpus Christi Church in Sandwich, 324 Quaker Meetinghouse Road, East Sandwich, MA. It is located just off exit 3 off Route 6. Forty-five nationally prominent glass dealers will offer antique & collectible American & European glassware from the 18th to the 21st centuries. The glassware will include free-blown, blown-molded, and pressed glass as well as Art glass, marbles, Victorian, paperweights, Depression, and other early 20th century glassware. There will be reference books on glass of all periods and free glass identification. Free parking and refreshments are available. Please email us at glass@sandwichglassmuseum.org for more information.

The Art of Hans Godo Fräbel

Reflect on the beauty of nature in an exciting new way with *Glorious Glass in the Garden: The Art of Hans Godo Fräbel* at Lewis Ginter Botanical Garden now through January 10, 2011. 1800 Lakeside Ave., Richmond, VA 23228 (804) 262-9887

The world-class exhibit by the renowned glass artist will feature more than one hundred pieces ranging from the realistic (brightly colored frogs and intricate portrayals of orchids, lotuses and water lilies) to the whimsical ("sprite-like" figures, masks and large-scale geometric shapes). Smaller pieces will invite viewers to step in for a closer look while larger ones will amaze with sheer impact. In all cases Fräbel's work "plays" with its surroundings -- offering ever-changing views.

Lewis Ginter Botanical Garden provides an intimate setting for these jewel-like sculptures. Adding to the ephemeral nature of the work will be complementary botanical displays changing throughout the seasons, starting with Spring. The glittering Conservatory will offer the fantastic experience of "glass within glass" and the exhibit culminates with GardenFest of Lights, reflecting the beauty of more than half a million sparkling lights.

This is the premiere of *Glorious Glass in the Garden* in the mid-Atlantic region and a major new piece will debut in the Lewis Ginter Botanical Garden exhibit. While some may be familiar with Fräbel's work, this is a rare opportunity to interact with it in a garden setting.

www.lewisginter.org



These unique and expressive masks, all hand-created by Hans Godo, begin as clear glass hollow tubes. The tubes are heated at the torch and blown to create a volume.

Carnival Glass Collection Donated to Redlands Glass Museum

Plymouth Village resident Doris B. Spoor is pictured with a portion of her collection of American Carnival Glass she has donated the Historical Glass Museum. The museum, 1157 N. Orange Street, Redlands, WA displays over 7,000 pieces of American glassware. The Spoor collection



of Carnival and Depression glass will be placed on permanent display in the museum's Depression Glass Room. Carnival Glass has been known by many other names in the past: aurora glass, dope glass, rainbow glass, taffeta glass, and disparagingly as "poor man's Tiffany".

Its current name was adopted by collectors in the 1950s from the fact that it was sometimes given as prizes at carnivals, fetes & fairgrounds. However, that can be misleading as people tend to think that all of it was distributed in this way but evidence suggests that the vast majority of it was purchased by the housewife to brighten up the home at a time when only the well off could afford bright electric lighting.

Carnival glass is either moulded or pressed glass, always with a pattern and always with a shiny, metallic, "iri-

descent" surface shimmer. Carnival glass gets its iridescent sheen from the application of metallic salts while the glass is still hot from the pressing. After that, re-firing the glass, brings out its iridescent properties.

The keys to its appeal were that it looked superficially like the very

much finer and very much more expensive blown iridescent glass by Tiffany, Loetz and others and the fact that the cheerful bright finish caught the light even in dark corners of the home.

Both functional and ornamental objects were produced in the Carnival finish and patterns ranged from simple through geometric and "cut" styles to pictorial and

figurative. A wide range of colors and color combinations were used but the most common colors accounted for a large proportion of output, so scarce colored Carnival glass can command very high prices on the collector market, today.

Some Carnival Glass is still produced today although in very small quantities. At the height of its popularity in the 1920s huge volumes were produced and prices were low enough for the ordinary home to afford.

The Historical Glass Museum is open to the public weekends 12:00 noon - 4:00 p.m. Members and students are free, Adults \$3.00. Private tours of 10 or more can be arranged during closed hours. Information 909-793-3333, GlassMuseums.com, GlassMuseumss@aol.com

Kindly submitted by Frank Herendeen
HGMF President

Mercury Glass Book by NAGC member Lytwyn

Diane G. Lytwyn's *Pictorial Guide Silvered Mercury Glass - Identification and Values* (Collector Books 2006) is not a book for the casual reader but the serious glass collector who is not repelled by the gaudy (to some) appearance of silvered glass.

Lytwyn's carefully researched 160 paged paperback more than fulfilled expectations of a guide to this seldom talked about area of glass collecting, as evidenced by the dated, but time-tested sources cited in her bibliography.

The scope of the glass covered is broad, from the antique to the recently produced, from simple functional pieces to whimsical little animals and tells the reader that no dark corner has been left unexplored. Lytwyn's illustrations, though some possess black holes of ring-flash photography, are indeed crisp and including many macro-photographic shots which capture the fine details necessary for identification. Her assessments of values, however, are somewhere in the stratosphere and obviously represent

only the rarest and pristine examples. *Silvered Mercury Glass* is a welcome addition to my glass library as it should be to any collector who loves richly adorned, especially engraved, glass.

As a reminder The NAGC has entered into a relationship with the world's largest internet based seller, Amazon. It gives us all the opportunity to help our club financially when we shop online. If you end up buying anything as a result of this session, Amazon will send a rebate of approximately 4% of your purchase price to the NAGC. Go first to www.glassclub.org, then enter your search terms in the Amazon box at the bottom of our homepage (this step is optional), then click on the orange "GO" button within the box. It will take you to Amazon's main site to continue your shopping.

Kindly submitted by Francis Allen



Antique Bottle Show in August in Ohio

The Findlay Antique Bottle Club is proud to be the sponsor club for the 2010 National Bottle Show. We are working hard to make this the BIGGEST National Show in Federation history!

This is a big 3-day event, chock-full of educational and fun activities. The show is on Sunday, August 8, 2010. There are pre-show events on Friday and Saturday, August 6 and 7. Friday is the FOHBC Annual Membership meeting, other meetings, and the Banquet. Saturday is seminars, meetings, and dealer-set-up with early admission, followed by an auction. See the full schedule below.

The show will be in a wonderful new facility that was designed for shows -- the Roberts Centre in Wilmington, OH. With room for almost 600 dealer tables, this show will be HUGE.

The table rents are super low -- there's unlimited FREE parking. Easy unloading/loading -- the show building is all on one level -- NO STEPS! The Roberts Centre is adjacent to a beautiful new Holiday Inn as well as a great restaurant, Max & Erma's. There are many more hotels and restaurants nearby.

Easy to find for drivers, Wilmington is within a "golden triangle" anchored by Dayton, 35 miles to the northwest, Cincinnati, 60 miles to the southwest and Columbus, Ohio's capital city, just 65 miles to the northeast. Wilmington is easily accessible from Interstate-71, exiting

at Ohio Route 73 east or U.S. Route 68 south, and is located at the crossroads of U.S. 68 and U.S. 22. Ohio Routes 3 and 73 also intersect in Wilmington.



Wilmington is a great location, just a short drive from the Dayton, Cincinnati, and Columbus airports. It is also about an hour's drive from Springfield, Ohio, which has 3 of the biggest and best antique malls in the state, including the Heart of Ohio Antique Center which is on Martha Stewart's "Best Antiquing" list.

The show is a multi-day event, August 6-8, and we will have a banquet, an auction, displays, FOHBC meetings, and so much more.

Contact Show Chairman Jamie Houdeshell for contracts and information: jhbottle@hotmail.com (419) 722-3184. www.fohbc.com

Morgan Contemporary Glass Gallery *Xpertease*



On now through August 28 at the Morgan Contemporary Glass Gallery, The show features savvy new work by Eoin Breadon, Jiyong Lee, Jeremy Lepisto, Jay Macdonell, Robert Mickelsen, John Miller, Mielle Riggie plus husband and wife artists Boyd Sugiki & Lisa Zerkowitz. Many of the artists featured in the

exhibition will be teaching Summer Intensive Classes at the Pittsburgh Glass Center.

Xpertease opened June 4 and continues through August 28 at Morgan Contemporary Glass Gallery located at 5833 Ellsworth Ave, Pittsburgh PA. 15232. (412) 441-5200 www.morganglassgallery.com

Drawings for American Stained Glass

On now thorough December 31, 2010

The Rakow Research Library at the Corning Museum of Glass showcases 19th and 20th century designs from studios and artists across the United States and illustrates the great diversity in style and subject matter in modern American stained glass. It also demonstrates how stained glass artists and designers used regional subject matter and uniquely American themes to make the art form their own. cmog.org

American stained glass drawings continue the long history of the medium in both style and function. As suggested by archaeological evidence, painting on window glass began as early as the sixth century and possibly earlier, during Roman times. True stained glass windows, where glass is colored through the application of silver sulfide or silver chloride then fired and pieced together, became popular during the Middle Ages, illustrating Bible stories for a largely illiterate society. Advances

in architecture allowed windows to take up vast expanses of cathedral walls, dazzling the eye with rich colors and abundant light.

The use of stained glass windows for non-religious purposes continued



Window Design of *Kneeling Sir Galahad*, Judson Studios, Los Angeles, CA, about 1909.

into the modern era, as seen in the exhibition's drawing, Window Design of *Kneeling Sir Galahad*, by Judson Studios (1909).

Stained glass also became more decorative in the modern era, exemplified by American artist La Farge's watercolor and pencil drawing, *Fruit and Shells* (1882-1885), which features natural motifs such as grapes and a scallop shell arabesque. La Farge, along with Louis Comfort Tiffany, introduced the style of opalescent glass, which became popular in stained glass window designs of the late 19th century.

Sandwich Glass Museum Exhibit

Beginning August 3 through October 31, 2010, The Sandwich Glass Museum will present *The Artistry of Sayuri Kingsbury*, 129 Main st. Sandwich MA 02563 (508)888-0251

Sayuri Kingsbury grew up in Sapporo, Japan. She started blowing glass at a small glass factory in her hometown when she was 18 years old. She studied glass techniques at Toyama City Institute of Glass Art graduating in 1998. Prior to that she attended the Sapporo School of the Arts in Sapporo, Japan.

She worked in Japan and Sweden before she moved to the United States. She has shown her work internationally. She produces an amazing body of her own work while maintaining a rigorous work schedule for several different glassblowers. Currently, she works for Fritz Lauenstein at Fritz Glass in Dennisport, MA

and for Jim Holmes at Chatham Glass Company in Chatham, MA.

Sayuri, an avid sushi chef, easily transfers her love for intricate details into her line of blown glass. Captivated by the



process of combining ingredients, whose whole is made up from a sum of parts, Sayuri smoothly jumps from making

beautiful food to gorgeous blown glass. She works each piece individually using her distinctive technique for recycling the glass from the glass artists she works for. www.sandwichglassmuseum.org

Depression Era Colors and Patterns

A new release from Schiffer *Colors and Patterns of Depression Era Glassware* written by Doris Yeske and Lyle Fokken is a handy and well organized soft cover book with excellent photography and

pattern details. Colored glassware can bring sunshine colors into homes today, as it did in the 1930s when this



American glassware was first made. Over 250 popular patterns of vintage glassware are shown through 315 color photographs in 16 chapters based on col-

ors. All the items shown are described with their pattern name, manufacturer, dates of production, tips on identification, and current value. Pattern names and glass manufacturers are indexed for easy reference. Everyone can find delight by learning to recognize pattern glassware and bringing it into their home for enjoyment. \$12.99

www.schifferbooks.com (610) 593-1777 or email at schifferbk@aol.com Schiffer Publishing, 4880 Lower Valley Rd., Atglen, PA 19310

SEPTEMBER 1, 2010
DEADLINE
NEXT ISSUES

visit NAGC web page:
<http://www.glassclub.org>

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ATTENTION READERS!
The next deadline for the Glass Shards will be
September 1, 2010. Submit by mail to:
Alice Saville, Editor, Glass Shards, PO Box 255
Foxborough, MA 02035
or reach us through email at: planetahicesaville@gmail.com

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